



PROGRAM BOOK WINTER 2016

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150



UNIVERSITY OF MICHIGAN | ANN ARBOR



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U M S L O B B Y



Did you like it? Did it move you? Did it change you?
Did it disappoint? Tell us what you think at umslobby.org
or any of our social media spaces.

Be Present

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The Winter 2016 season is full of exceptional, world-class, and truly inspiring performances.

Welcome to the UMS experience. We're glad you're present.
Enjoy the performance.





When you attend a UMS performance,
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Welcome to this UMS performance. We're delighted that you're joining us in our 137th season, one of the most exciting, diverse, and engaging in our history. In addition to what you'll see on stage, UMS has a robust education program serving people of all ages and also oversees the 175-voice Grammy Award-winning UMS Choral Union. We invite you to learn more about all of our programs at ums.org and to become engaged with UMS, whether it's by making a gift to our campaign, joining us at the Ann Arbor Y for a community dance class with a visiting dance company, or buying a ticket to a performance. We're always eager to hear from you, too! Join the conversation and share your thoughts after a performance at umslobby.org. If you have any comments, questions, or concerns, please be in touch with UMS President Ken Fischer at 734.647.1174 or at kenfisch@umich.edu. We hope to see you again soon.



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SCHLISSSEL**

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**STEPHEN R.
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you feel,
stay on
your toes.

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Winter 2016 Season Calendar

JANUARY

1/8

What's in a Song?

A song recital evening
curated by Martin Katz

1/10

Jamie Barton,
mezzo-soprano

1/11

Royal Philharmonic
Orchestra
Pinchas Zukerman,
conductor and violin

1/17

NT Live: Shakespeare's
Hamlet

1/20

Jazz at Lincoln Center
Orchestra with
Wynton Marsalis

1/21-23

Young Jean Lee's
Theater Company
*Untitled Feminist Show &
Straight White Men*

1/22

Chamber Music Society
of Lincoln Center

1/24

NT Live: Charlotte
Brontë's *Jane Eyre*

1/27

Ms. Lisa Fischer and
Grand Baton

FEBRUARY

2/2

Tanya Tagaq in concert
with *Nanook of the North*

2/5

Taylor Mac
*A 24-Decade History
of Popular Music:
1960s-1980s*

2/6

Igor Levit, piano

2/13

Camille A. Brown &
Dancers

2/14

UMS Choral Union and
Organ
Love is Strong as Death
Scott Hanoian, conductor

2/16-20

Sir András Schiff, piano
*The Last Sonatas
of Haydn, Mozart,
Beethoven, and Schubert*

2/19

The Triplets of Belleville
Benoit Charest,
composer-conductor

2/24

NT Live: Christopher
Hampton's *Les Liaisons
Dangereuses*

MARCH

3/5

The Chieftains

3/11-12

Nufonia Must Fall
Kid Koala, DJ, producer,
and graphic novelist

3/15

Apollo's Fire & Apollo's
Singers
Bach's St. John Passion

3/19

Montreal Symphony
Kent Nagano, conductor
Daniil Trifonov, piano

3/26

Gil Shaham, violin
with original films by
David Michalek
Bach Six Solos

3/31-4/3

American Ballet Theatre
The Sleeping Beauty

APRIL

4/1

Mariachi Vargas de
Tecalitlán

4/3

NT Live: Shakespeare's
As You Like It

4/8

Jerusalem String Quartet

4/14

Mnozil Brass

4/15

*Zafir: Musical Winds
from North Africa to
Andalucía*
Simon Shaheen, music
director

4/16

Bavarian Radio Orchestra
Mariss Jansons, conductor
Leonidas Kavakos, violin

4/23

The Bad Plus
Joshua Redman

Education

EDUCATIONAL
EXPERIENCES
FOR
EVERYONE



At UMS, our mission goes beyond performance. We want you to create, to explore, and to experience extraordinary new things. That is why we offer a fascinating lineup of artist Q&As, conversations, workshops, and interactive experiences, each designed to bring you closer to performance and creation, and to expand your comfort zone. If you want to experience something new, different, highly engaging, and eye-opening, we invite you to participate in events inside and outside of the theater.



[UMS.ORG/LEARN](https://ums.org/learn)

UMS Night School: Constructing Identity

Mondays 1/18–2/15, 7–8:30 pm

(U-M Alumni Center, 200 Fletcher St.)

In our ongoing Night School series, UMS explores the dynamic quality of how human and social identities are constructed and explored in this season's artistic program. How do artists' personal identities inform their work? Do audiences' own identities shape what they see on the stage? UMS Night School invites participants to discover the intersections of performance and identity in music, theater, and dance, and to meet others who share a similar interest. The Night School curriculum will include attendance at and discussion of Young Jean Lee's Theater Company's *Untitled Feminist Show & Straight White Men*, Tanya Tagaq, Taylor Mac, and Camille A. Brown & Dancers *Black Girl—Linguistic Play*. These 90-minute classes combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes related to identity and performance. Drop in to just one session, or attend them all. Events are free, and no pre-registration is required.



Taylor Mac by Kevin Yatarola

Monday, 1/18

“Thinking about Identity and Performance”

(Young Jean Lee's Theater Company)

Monday, 1/25

“Acting and Dancing Identity”

(Young Jean Lee's Theater Company, Tanya Tagaq, Taylor Mac)

Monday, 2/1

“Constructing Identity Onstage: An Interview with Taylor Mac and Tanya Tagaq”

(Tanya Tagaq, Taylor Mac)

Monday, 2/8

“Constructing Identity Together: Artists and Audiences”

(Camille A. Brown & Dancers)

Monday, 2/15

“Reflection & Graduation”



Bravo!

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Daniil Trifonov, 2014, Gilmore Keyboard Festival © Chris McGuire



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Tradition Builds the Future



In our 137th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and now presents the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.

Photo: Hill Auditorium in 1928.

Leadership Donors

We recognize the donors who have made or completed multi-year campaign commitments of \$100,000 or more during the last year. In addition, we recognize the individuals who have committed \$50,000 or more in support of the 2015–16 season.



**BERTRAM ASKWITH (1911–2015)
PATTI ASKWITH KENNER**

“The arts have made a significant difference in my life and my daughter’s life. I want every U-M student to have the opportunity to experience the impact of the performing arts at UMS. This is why I am offering every first and second year student one free ticket – Bert’s Ticket – to introduce them to a cultural experience at Michigan.”



EMILY BANDERA

“One of the delights of living in Ann Arbor is the opportunity to attend the many and varied programs brought to us by UMS. We don’t need to travel world-wide to experience these ‘big city’ events. I feel honored to help make this possible.”



DALLAS AND SHARON DORT

“It could almost be said that we chose to move to Ann Arbor post-career because of UMS. Who wouldn’t want to live in a city that can attract such talent, and fill a 3,500-seat hall with so many enthusiastic audiences? Now, we enjoy each season all the more because, as donors, we’re an active part of UMS. What a privilege!”



STEVE AND ROS FORREST

“As students, we benefited from low-cost student tickets, fostering a lifelong love of the performing arts. Our donation will help to ensure that affordable tickets will be available to today’s students.”



ILENE FORSYTH

"I want to help chamber music flourish in Ann Arbor. My support for the series began with its inception in 1963 and I continue to believe that these concerts help nurture our intellectual life as they stimulate and refresh us."



MAXINE AND STUART FRANKEL

"We are delighted to partner with UMS for the fifth year of the Renegade Series. Supporting Renegade programming allows UMS to provide experiences for the curious, adventurous, and experimental audience member — allowing us to challenge our existing beliefs and push our own boundaries."



EUGENE AND EMILY GRANT

"We are proud to support UMS and the many programs they offer University students. It is great to know that students will have access to the greatest performing artists from around the world. The arts are an important part of a Michigan education."



RICHARD AND SUSAN GUTOW

"We enjoy classical and contemporary music, theater, and dance, and feel privileged to add our endowment to that of others to help ensure that UMS continues to present adventuresome performances to the university and Southeast Michigan communities."



PHIL AND KATHY POWER

"Thousands and thousands of lives have been made richer and more profoundly aware through the music, theater, and dance offerings of UMS. It's hard to imagine another institution that has had such an enormous impact on so many over such a long time. UMS's work is enormously valuable and deserves generous support from anybody who believes in the liberating power of the performing arts."

Corporate Champions

We thank the following businesses for their commitments of \$5,000 or more for the 2015–16 season.



ALICIA M. TORRES

Senior Vice President & Chief Financial Officer, Altarum Institute

“The Arts stimulate the mind and inspire creativity. Hence, we at Altarum are thrilled to support UMS and provide inspiring and enjoyable cultural opportunities for our team and our community. Altarum Institute serves the public good by solving complex systems problems to improve human health through objective research, technology, analysis, and consulting leadership skills.”



DOUGLASS R. FOX

President, Ann Arbor Automotive

“We at Ann Arbor Automotive are pleased to support the artistic variety and program excellence given to us by UMS.”



TIMOTHY G. MARSHALL

President and CEO, Bank of Ann Arbor

“We take seriously our role as a community bank. While there have been sizable cuts in arts funding over the years by both the private and public sectors, Bank of Ann Arbor is delighted to continue to sponsor UMS year after year. We are firm believers that the arts are vital to the vibrancy of our cities, both culturally and economically.”



LARRY BRYANT

Ann Arbor Region President, Comerica Bank

“As a company with a long-standing commitment to diversity and our community, Comerica is proud to continue its support of UMS. We salute UMS on its efforts to enrich our community by showcasing the talents of performing artists from around the world. Congratulations to the leader and best in the performing arts.”





CHRIS CONLIN

President, Conlin Travel, Inc.

“Conlin Travel has been a proud supporter of UMS for over 50 years. I will never forget attending one of my first UMS concerts in 1975, listening to Vladimir Horowitz perform Chopin, Rachmaninoff, Schumann, and others. UMS makes Ann Arbor the most vibrant cultural community in Michigan today.”



FAYE ALEXANDER NELSON

President, DTE Energy Foundation

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



NANCY AND RANDALL FABER

Founders, Faber Piano Institute

“We are proud to support UMS in its tradition of program excellence and outreach that enriches our thoughts, our families, and our community.”



JAMES G. VELLA

President, Ford Motor Company Fund

“Experiencing the world through music and the arts makes us better as individuals while bringing us together as a community. We are proud to support UMS and the important role it plays in enriching our lives.”



Ford Motor Company Fund



DAVID N. PARSIGIAN

Ann Arbor Office Managing Partner, Honigman Miller Schwartz and Cohn LLP

“In our firm’s tradition of supporting major cultural institutions, Honigman has been a long-time supporter of UMS. Our Ann Arbor office is proud to carry on that tradition on behalf of all of our attorneys, especially those who work and live in the Ann Arbor area. We all view the exceptional cultural experiences that UMS provides as key to the success of our community and our firm.”





MOHAMAD ISSA

Director, Issa Foundation

“The Issa Foundation is sponsored by the Issa family, which has been established in Ann Arbor for the last 30 years, and is involved in local property management as well as area public schools. The Issa Foundation is devoted to the sharing and acceptance of culture in an effort to change stereotypes and promote peace. UMS has done an outstanding job bringing diverse and talented performers to Ann Arbor.”

ISSA FOUNDATION



KIRK ALBERT

Michigan Market President, KeyBank

“KeyBank remains a committed supporter of the performing arts in Ann Arbor and we commend UMS for bringing another season of great performances to the community. Thank you, UMS, for continuing the tradition.”

KeyBank



MICHAEL CONLIN

Director of Business Development, Level X Talent

“Level X Talent enjoys supporting UMS and its ongoing success bringing world-class artistic talent to the community. Please join us in congratulating UMS. As with the arts, consistently finding and attracting exceptional talent in Advanced Technology can be difficult. Level X Talent partners with our clients to meet that challenge.”

LEVEL X TALENT



KEITH ALLMAN

President and Chief Executive Officer, Masco

“Masco is proud to support UMS and salutes its commitment to providing excellent and diverse programs that spark a lifelong passion for creativity. Thank you, UMS, for allowing all of us to experience the transformative power of the performing arts!”

MASCO



ALBERT M. BERRIZ

CEO, McKinley, Inc.

“The success of UMS is based on a commitment to present a diverse mix of quality cultural performances. McKinley is proud to support this tradition of excellence which enhances and strengthens our community.”

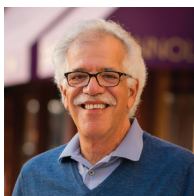
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THOMAS B. MCMULLEN

President and CEO, McMullen Properties

“A Michigan–Ohio State football ticket is still the best ticket in all of sport. However, a UMS ticket always provides the best in educational and artistic entertainment.”



DENNIS SERRAS

Owner, Mainstreet Ventures, Inc.

“As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting UMS and its continuing success in bringing internationally acclaimed talent to the Ann Arbor community.”



STEPHEN G. PALMS

Principal, Miller, Canfield, Paddock and Stone, P.L.C.

“Miller Canfield proudly supports UMS for enhancing our quality of life by bringing the unfiltered immediacy of live performing arts to our community.”



TODD CLARK

Regional President, Old National Bank

“At Old National Bank, we’re committed to community partnership. That’s why, last year alone, we funded over \$5 million in grants and sponsorships and our associates donated almost 100,000 volunteer hours. It’s also the reason we’re pleased to once again support UMS as a corporate sponsor for the 2015–16 season.”



RICHARD L. DEVORE

Detroit and Southeast Michigan Regional President, PNC Bank

“PNC Bank is proud to support the efforts of UMS and the Ann Arbor community.”





BROCK HASTIE

Managing Partner, Retirement Income Solutions, Inc.

“With strong roots in the community for more than 30 years, our team of investment advisors is proud to support UMS. We recognize and appreciate UMS’s successful history and applaud the organization’s ongoing commitment to presenting authentic, world-renowned artists to the Ann Arbor community.”



SAVA LELCAJ

Chief Executive Officer, Savco: Hospitality

“One of Ann Arbor’s greatest assets is UMS, which brings amazing, best-in-class performances to our city season after season. Savco Hospitality is honored to support UMS and its mission of engaging, educating, transforming, and connecting the arts to our community.”



JOE SESI

President, Sesi Lincoln Volvo Mazda

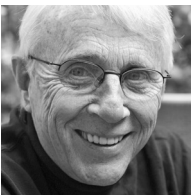
“UMS is an important cultural asset for our community. The Sesi Lincoln Volvo Mazda team is delighted to sponsor such a fine organization.”



JOHN W. STOUT

President, Stout Systems

“Supporting UMS is really a labor of love — love of music and the performing arts and love of arts advocacy and education. Everyone at Stout Systems knows we cannot truly be successful without helping to make our community a better place. It is an honor to be part of the UMS family.”



TOM THOMPSON

Owner, Tom Thompson Flowers

“Judy and I are enthusiastic participants in the UMS family. We appreciate how our lives have been elevated by this relationship.”





OSAMU "SIMON" NAGATA

President, Toyota Motor Engineering & Manufacturing North America, Inc.

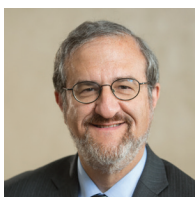
"Toyota Technical Center is proud to support UMS, an organization with a long and rich history of serving diverse audiences through a wide variety of arts programming."



TIFFANY FORD

President, University of Michigan Credit Union

"Thank you to UMS for enriching our lives. The University of Michigan Credit Union is proud to be a part of another great season of performing arts."



MARK SCHLISSSEL

President, University of Michigan

"The University of Michigan is proud to support UMS as a natural extension of our academic enterprise. UMS's outstanding performances and educational programs add tremendous value for our students, faculty, alumni, and regional community."



MARSCHALL RUNGE

Executive Vice President for Medical Affairs, University of Michigan, and CEO, University of Michigan Health System

We are proud to partner with UMS for its 2015–16 season. Music improves the quality of life for all of us, and, increasingly, is recognized as an important ingredient for better health."



Foundation, Government, & University Support

UMS gratefully acknowledges the support of the following private foundations, government agencies, and University of Michigan units:

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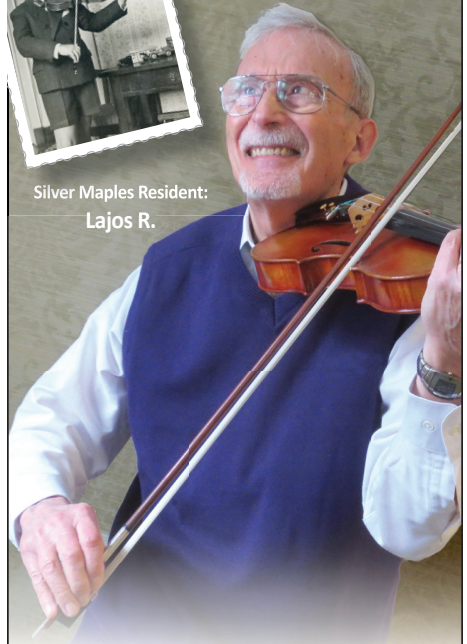


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Bavarian Radio Symphony Orchestra

Mariss Jansons
Chief Conductor

Leonidas Kavakos
Violin

Saturday Evening, April 16, 2016 at 8:00
Hill Auditorium
Ann Arbor

88th Performance of the 137th Annual Season
137th Annual Choral Union Series

Tonight's performance is sponsored by Retirement Income Solutions and is hosted by Mainstreet Ventures.

Endowed support provided by the Catherine S. Arcure Endowment Fund.

Media partnership provided by WGTE 91.3 FM and WRCJ 90.9 FM.

The Steinway piano used in this evening's concert is made possible by William and Mary Palmer.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's concert.

The Bavarian Radio Symphony Orchestra appears by arrangement with Opus 3 Artists, New York, NY.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

John Corigliano

Fantasia on an Ostinato

Erich Wolfgang Korngold

Violin Concerto in D Major, Op. 35

Moderato nobile

Romance: Andante

Finale: Allegro assai vivace

Mr. Kavakos

INTERMISSION

Antonín Dvořák

Symphony No. 8 in G Major, Op. 88, B. 163

Allegro con brio

Adagio

Allegretto grazioso – Molto vivace

Allegro ma non troppo

NOW THAT YOU'RE IN YOUR SEAT...

It is always a pleasure to see a European orchestra start a concert with an American work. (Of course, Latvian-born maestro Mariss Jansons is no stranger to America and its music, having served as music director of the Pittsburgh Symphony for seven years.) The second piece, the Korngold *Violin Concerto*, was also written and premiered in the US, although both the composer and the first soloist were from the Old World. And it is well known that Dvořák, shortly after completing his Eighth Symphony that will close tonight's program, embarked for New York City where he made major contributions to musical life over the next three years. Thus, if the program of the Bavarian Radio Symphony Orchestra has a theme, it must be one of intercontinental journeys, migrations, and influences (after all, Corigliano's curtain-raiser was inspired by Beethoven...).

FANTASIA ON AN OSTINATO (1985–1986)

John Corigliano

Born February 16, 1938 in New York City

UMS premiere: This piece has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1986:

- STS-61-C: Space Shuttle Columbia is launched with the first Hispanic American astronaut, Dr. Franklin Chang Díaz
- Pixar Animation Studios are opened in California
- Desmond Tutu becomes the first black Anglican Church bishop in South Africa
- *The Phantom of the Opera*, the longest running Broadway show in history, opens at Her Majesty's Theatre in London

The composer has written the following program note on *Fantasia on an Ostinato*:

Fantasia on an Ostinato is based on a famous repetitive passage by Ludwig van Beethoven (*Symphony No. 7*, second movement). This music is unique in Beethoven's output because of a relentless ostinato that continues, unvaried except for a long *crescendo* and added accompanimental voices, for over four minutes. Beethoven's near-minimalistic use of his material and my own desire to write a piece in which the performer is responsible for decisions concerning the duration of repeated patterns led to my first experiment in minimalist techniques.

I approached this task with mixed feelings about the contemporary phenomenon known as minimalism, for while I admired its emphasis on attractive textures and its occasional ability to achieve a hypnotic quality (not unlike some late Beethoven), I did not care for what I found were

its excessive repetition, its lack of architecture, and its overall emotional sterility.

In *Fantasia on an Ostinato*, I attempted to combine the attractive aspects of minimalism with convincing structure and emotional expression. My method was to parallel the binary form of the Beethoven Seventh Symphony ostinato by dividing the *Fantasia* into two parts. The first explores the rhythmic elements of the ostinato as well as the harmonic implications of its first half. The second part develops and extends the ostinato's second half, transforming its pungent major-minor descent into a chain of harmonies over which a series of patterns grows continually more ornate. This climaxes in a return of the obsessive Beethoven rhythm and, finally, the appearance of the Beethoven theme itself.

Fantasia on an Ostinato was initially conceived as a solo piano work for the 1985 Van Cliburn International Piano Competition.

In that version I left decisions concerning repetition of repeated patterns in the central section to the competitors, so that judges and audiences might hear their varied viewpoints as to the building of the climax of a musical structure. The orchestral realization, however, is completely notated, and thus completely controlled. In addition, certain sections have been expanded, both in texture and duration, especially the central section that leads to what is now a considerably more developed climax.

VIOLIN CONCERTO IN D MAJOR, OP. 35 (1937–1945)

Erich Wolfgang Korngold

Born May 29, 1897 in Brünn, Moravia, Austria-Hungary [now Brno, Czech Republic]

Died November 29, 1957 in Hollywood, California

UMS premiere: This piece has never been performed on a UMS concert.

SNAPSHOTS OF HISTORY...IN 1945:

- Franklin D. Roosevelt is inaugurated to a fourth term as President of the US, the only President ever to exceed two terms
- Anne Frank dies of typhus in the Bergen-Belsen concentration camp in Lower Saxon, Germany
- In the UK, The Princess Elizabeth, later to become Queen Elizabeth II, joins the British Army's Women's Auxiliary Territorial Service as a truck driver and mechanic
- 28 nations sign an agreement creating the World Bank

When Erich Wolfgang Korngold was nine years old, his father – who happened to be Julius Korngold, the most influential music critic in Vienna – showed the boy's first compositions to Gustav Mahler, who exclaimed: "A genius!" Mahler's reaction was understandable. The young Korngold was a unique composing prodigy who had an instinctive grasp of the most modern musical styles of the day. He grew up to be an extremely successful opera composer – his most talked-about work, *Die tote Stadt* (The Dead City), was written when he was 20. Yet he was equally attracted to operetta, and was considered an expert on Johann Strauss, Jr. His involvement with new productions of *Die Fledermaus* and other Strauss operettas (as arranger and conductor) became legendary, and brought him into contact with Max Reinhardt (1873–1943), the foremost German stage director of the time. This turned

out to be a life-saver, as it was with Reinhardt that Korngold first went to Hollywood, where he soon became a star among film composers. After the Nazi occupation of Austria in 1938, Korngold lost his original home base and settled permanently in Los Angeles.

His father, who in his 70s was forced to flee Austria and joined his son in Southern California, was deeply disappointed that Erich had given up "serious" composition in favor of the movies. To his last day, the old man kept exhorting his son to return to concert music. His advice went unheeded for years, yet towards the end of Julius's life, Erich wrote a string quartet (his third) and, after his father's death, he returned to a project started years earlier but never completed: a concerto for violin and orchestra.

The great violinist Bronislaw Huberman – an old family friend since their Vienna days – had long been asking Korngold for a violin concerto.

When the work was finally completed, however, Huberman found himself unable to commit to a performance date. (The Polish violinist was in poor health and died in June 1947 at the age of 64.) Korngold showed the concerto to Jascha Heifetz, who learned it within a few weeks and, with Huberman's blessing, gave the world premiere in St. Louis on February 15, 1947.

At this point in Korngold's career, the two aspects of his creative world – concert and film music – had become completely intertwined. His movie scores (of which the most famous are *Captain Blood* and *The Adventures of Robin Hood*) were symphonic, even operatic, in their scope. The *Violin Concerto*, on the other hand, owes much to Korngold's work in the film industry. Many of the major themes were taken over from movie scores, and there are moments where the instrumentation and the thematic development also bring back Hollywood memories.

The opening theme of the concerto comes from a score written for a film that failed and was quickly forgotten (*Another Dawn*, 1937), the second from the historical movie *Juarez* (1939). The folk-dance theme of the last movement originated in the film adaptation of Mark Twain's *The Prince and the Pauper* (1937), and became the starting point for a set of brilliant variations. These different sources form a completely new entity in the *Violin Concerto*, quite independent from the screen originals. (The beautiful melody of the second-movement "Romance" seems to have been written especially for this concerto.)

In Korngold's personal style, elements inherited from Mahler and Richard Strauss are treated with the light touch perfected at the Warner Brothers studios. This approach brought Romantic concertowriting to new life at a time when most modern composers and critics were ready to bury it. Korngold himself never had any doubts about the vitality of this tradition. His rich melodic invention, his "spicy" harmonies that nevertheless remain firmly anchored in tonality, and his perfect understanding of the virtuoso violin idiom enabled him to make an important contribution to the repertoire. Yet at first, the concerto found little favor with violinists, despite Heifetz's strong advocacy. (Heifetz recorded the work twice: once with the New York and once with the Los Angeles Philharmonic.) Since the 1970s, Korngold's *Violin Concerto* has enjoyed a spectacular comeback, with numerous new recordings and increasingly frequent concert performances all over the world.

SYMPHONY NO. 8 IN G MAJOR, OP. 88, B. 163 (1889)

Antonín Dvořák

Born September 8, 1841 in Nelahozeves, Czech Republic

Died May 1, 1904 in Prague

UMS premiere: Cincinnati Symphony Orchestra, conducted by Thor Johnson; January 1952 in Hill Auditorium.

SNAPSHOTS OF HISTORY...IN 1889:

- Vincent van Gogh paints *The Starry Night* at Saint Rémy-de-Provence
- The Moulin Rouge cabaret opens in Paris
- Inspired by Jules Verne, the pioneering female journalist Nelly Bly begins an attempt to beat travel around the world in less than 80 days. She finishes the journey in 72 days, 6 hours, and 11 minutes
- The first jukebox goes into operation at the Palais Royale Saloon in San Francisco

Something remarkable happened in the history of music during the 19th century: composers of symphonic music increasingly turned away from happy or cheerful feelings in favor of dramatic or even tragic ones. Instead of the light and unclouded tone found in many major works by Haydn or Mozart, Romantic composers predominantly used darker colors. Lightness was gradually pushed to the periphery of classical music and relegated to new popular genres (for instance, operetta), while large-scale symphonic works increasingly emphasized high passion and brooding melancholy.

There were two great exceptions to this general trend: Mendelssohn in the first half of the century, and Dvořák in the second half. Both had the unusual gift of writing radiantly happy music in an era where such an approach was often taken for either conservatism or naïveté. It was neither: it was merely a sign of a

different artistic personality.

If we compare Dvořák's Eighth Symphony to some of the great symphonic works written around the same time, the difference will become readily apparent. In the previous year, 1888, Tchaikovsky completed his Fifth (in e minor), in which he was grappling with grave questions about Fate and human life. The same year, César Franck introduced his *Symphony in d minor*, whose complex emotional journey leads from self-doubt to eventual triumph. Johannes Brahms finished his fourth and last symphony (also in e minor) just a few years earlier (1885) with a magnificent *passacaglia* that infused that Baroque variation form with genuine Romantic passion. (Brahms's "sunny" Second Symphony from 1877 is the exception that confirms the rule.)

Dvořák's cheerfully optimistic Eighth opens with an expressive melody in g minor that prepares the entrance of another theme, a

playful idea in G Major first given to the solo flute. A dynamic sonata exposition soon gets underway. Dvořák “overshoots the mark” as he bypasses the expected secondary key, D Major, in favor of a more remote but even brighter-sounding B Major. The development section works up quite a storm, but it subsides when the playful main theme returns, now played by the English horn instead of the flute (two octaves lower than before). The recapitulation ends with a short but very energetic coda.

The second movement (“Adagio”) begins with a simple string melody in darker tonal regions (E-flat Major/c minor) that soon reaches a bright C Major where it remains. The main theme spawns various episodes, in turn lyrical and passionate. After a powerful climax, the movement ends in a tender *pianissimo*.

The third movement (“Allegretto grazioso”) is neither a minuet nor a scherzo but an “intermezzo” like the third movements of Brahms’s First and Second Symphonies. Its first tune is a sweet and languid waltz; its second, functioning as a “trio,” sounds more like a Bohemian folk dance. After the return of the waltz, Dvořák surprises us by a very fast (“Molto vivace”) Coda, in which commentators have recognized a theme from one of Dvořák’s earlier operas. But this Coda consists of exactly the same notes as the lilting “trio” melody, only in a faster tempo, with stronger accents, and in duple instead of triple meter. It is interesting that, in the third movement of his Second Symphony, Brahms had transformed his “trio” theme in exactly the same way.

A resounding trumpet fanfare announces the fourth movement (“Allegro ma non troppo”), a complex theme-and-variations with a central episode that sounds at first like contrasting material but is in fact derived from the main theme. Dvořák’s handling of form is indebted to Beethoven and Brahms, but he filled out the form with melodies of an unmistakably Czech flavor and a joviality few composers at the time possessed. The variations vary widely in character: some are slower and some are faster in tempo, some are soft (such as the virtuosic one for solo flute), and some are noisy; most are in the major mode, though the central one, reminiscent of a village band, is in the minor. The ending seems to be a long time coming, with an almost interminable series of closing figures. When the last chord finally arrives, it still sounds delightfully abrupt due to its unusual metric placement.

Program notes by Peter Laki.

ARTISTS

Mariss Jansons ranks among the outstanding podium personalities of our time. His orchestral work is recognized not only for his busy touring activities but also for his worldwide television and radio broadcasts worldwide, and for his extensive discography. Mr. Jansons has been chief conductor of the Bavarian Radio Symphony Orchestra (BRSO) and Choir since 2003, succeeding Eugen Jochum, Rafael Kubelík, Sir Colin Davis, and Lorin Maazel. After several exceptionally successful seasons, his contract was renewed through 2018. In 2004 he was named chief conductor of the Royal Concertgebouw Orchestra in Amsterdam, a position he held until 2015.

Born in 1943 in the Latvian capital of Riga, Mr. Jansons grew up in the Soviet Union as the son of conductor Arvids Jansons. He graduated with honors from the Leningrad Conservatory with a degree in conducting and continued his studies in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan.

In 1971, Mr. Jansons won the Herbert von Karajan Foundation conducting competition in Berlin. That same year he was appointed assistant conductor of the Leningrad Philharmonic under Russian conductor Evgeny Mravinsky.

From 1979–2000, Mr. Jansons was chief conductor of the Oslo Philharmonic, which he shaped into a top international orchestra. He also served as principal guest conductor of the London Philharmonic Orchestra (1992–1997) and music director of the Pittsburgh Symphony Orchestra (1997–2004).

Mr. Jansons has successfully collaborated with many of the major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the

Israel Philharmonic, the London Symphony Orchestra, the Tonhalle Orchestra in Zurich, and the Dresden Staatskapelle. Of particular significance are his collaborations with the Vienna and Berlin Philharmonic Orchestras. Mr. Jansons has conducted these orchestras regularly in Vienna and Berlin as well as on tour throughout Europe, the US, and Japan. He is also a regular guest artist at the Salzburg Festival.

Mr. Jansons has led critically acclaimed concerts with the BRSO at home and abroad. He and the orchestra make regular appearances in important musical capitals and festivals around the world.

Mr. Jansons places considerable significance on his work with young musicians. He has conducted the Gustav Mahler Youth Orchestra on its European tour and worked with the Attersee Institute Orchestra, with which he appeared at the Salzburg Festival. In Munich he gives regular concerts with various Bavarian youth orchestras.

His numerous recordings with the BRSO and Choir document his wide-ranging repertoire. In 2005 he concluded a Shostakovich symphonies cycle with various orchestras, including the BRSO. His recording of Shostakovich's *Symphony No. 13* won a Grammy Award for "Best Orchestral Performance." He has received ECHO Klassik awards including "Conductor of the Year" in 2007, and "Best Recording of the Year" in 2008. The BRSO under Mr. Jansons won a 2010 ECHO Klassik "Orchestra of the Year" recognition for their recording of Bruckner's *Symphony No. 7*. Mr. Jansons is an honorary member of the Society of the Friends of Music in Vienna as well as the Royal Academy of Music in London.

In 2004, the Royal Philharmonic Society in London honored him as “Conductor of the Year.” In 2006, the MIDEM Music Trade Fair declared him “Artist of the Year.” In 2013 he received the prestigious Ernst von Siemens Music Prize for his life’s work as a conductor. During the same year, the President of the Federal Republic of Germany bestowed the “German Federal Cross of Merit with Star” on Mr. Jansons for his outstanding services to German culture.

Leonidas Kavakos is recognized as a violinist and artist of rare quality, known for his virtuosity, superb musicianship, and the integrity of his playing. He collaborates with the world’s greatest orchestras and is an exclusive recording artist with Decca Classics. By age 21, Mr. Kavakos had already won three major competitions: the Sibelius (1985), Paganini, and Naumburg competitions (1988). This success led to his recording the original Sibelius *Violin Concerto* (1903/4), the first recording of this work in history. It won the *Gramophone* “Concerto of the Year” award in 1991.

Mr. Kavakos has appeared regularly as soloist with the Vienna Philharmonic Orchestra (Eschenbach/Chailly), Berliner Philharmoniker (Rattle), Royal Concertgebouw Orchestra (Jansons/Gatti), London Symphony Orchestra (Gergiev/Rattle), and Gewandhausorchester Leipzig (Chailly); and, in the US, with the Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, and Philadelphia Orchestra.

Highlights of the current season include performances with the Cleveland and Philadelphia Orchestras, New York Philharmonic, San Francisco Symphony, Dallas Symphony, Boston Symphony at Tanglewood, tours with the Bayerischer Rundfunk to the US, and a tour with the London Philharmonic Orchestra to Spain.

He also presents a cycle of Beethoven Sonatas at the Dresner Musikfestspiele.

His first release on Decca Classics, the complete Beethoven Violin Sonatas with Enrico Pace (January 2013), earned him the ECHO Klassik award for “Instrumentalist of the Year,” followed by the Brahms *Violin Concerto* with Gewandhausorchester Leipzig and Riccardo Chailly (October 2013), and Brahms’s Violin Sonatas with Yuja Wang (March 2014). He was awarded *Gramophone* “Artist of the Year” in 2014. His earlier discography includes a recording of the Mendelssohn *Violin Concerto* (ECHO Klassik “Best Concerto Recording”) and Mozart’s Violin Concertos, conducting and playing with Camerata Salzburg.

Raised in a musical family in Athens, Greece, Mr. Kavakos curated a chamber music cycle for 15 years at the Megaron Athens Concert Hall. He plays the “Abergavenny” Stradivarius violin of 1724.

For more information on Mr. Kavakos, please visit leonidaskavakos.com or facebook.com/leonidas.kavakos.violin.

Founded by Eugen Jochum in 1949, the Symphonieorchester des Bayerischen Rundfunks (**Bavarian Radio Symphony Orchestra**/BRSO) – the orchestra of Munich’s public radio and television broadcaster Bayerischer Rundfunk – has developed into an internationally renowned orchestra. The Orchestra owes its extraordinary range of repertoire and sound spectrum to the program preferences of its previous chief conductors as well as to the great flexibility and acumen of each individual musician.

The BRSO has a long tradition of fostering new music. Since its inception, the orchestra has presented contemporary works as part of the “musica viva” series, established in 1945 by Karl Amadeus Hartmann. At these concerts, audiences

have witnessed legendary performances of new works, some of which the composers themselves have conducted, including Igor Stravinsky, Darius Milhaud, Paul Hindemith, Pierre Boulez, and more recently, Karlheinz Stockhausen, Mauricio Kagel, Luciano Berio, and Peter Eötvös.

The BRSO has, in recent years, pursued new approaches to early music and now regularly collaborates with such experts in historical performance practice as Thomas Hengelbrock, Nikolaus Harnoncourt, and Ton Koopman. Many renowned guest conductors have left indelible imprints on the BRSO. Today, Bernard Haitink, Riccardo Muti, Esa-Pekka Salonen, Franz Welser-Möst, Daniel Harding, and Andris Nelsons are among the significant partners who frequently conduct the orchestra in Munich. The BRSO was also the only German orchestra regularly conducted by Leonard Bernstein.

Besides the numerous performances heard on Bayerischer Rundfunk in Munich and surrounding cities within the station's broadcast range, the BRSO is heard worldwide as part of its numerous and extensive concert tours. The BRSO, under the direction of its current chief conductor Mariss Jansons, has also served as orchestra in residence at the Easter Festival in Lucerne since 2004.

The BRSO actively supports and encourages up-and-coming young musicians. In conjunction with the ARD International Music Competition, the BRSO accompanies young musicians both in the final rounds of competition, as well as in the closing concert with the prize winners. Since October 2001 the Academy of the Symphonieorchester des Bayerischen Rundfunks has been invaluable in its efforts in preparing young musicians for their careers and thus building a solid bridge between education and professional activity. Beyond this, the BRSO maintains

a program to encourage young people to attend concerts and activities designed toward bringing the younger generation closer together with classical music.

The history of the BRSO is closely associated with its previous chief conductors, who were also concurrently chief conductors of the Chor des Bayerischen Rundfunks (Bavarian Radio Choir). The founder, Eugen Jochum, led the orchestra for 11 years (1949–1960) and established the Orchestra's distinguished reputation worldwide by engaging top musicians and implementing foreign tours.

A new chapter in the history of the BRSO began in October 2003 when Mariss Jansons assumed the post as chief conductor of the Chor and the Symphonieorchester des Bayerischen Rundfunks. In no time, he succeeded in creating an atmosphere of the highest artistic standards and a close emotional tie with the orchestra. Mr. Jansons conducts a wide range of repertoire, from the classical and romantic eras to 20th-century music and works by contemporary composers.

With numerous recording releases, among them a series of live recordings from Munich, Mr. Jansons continues to expand the orchestra's vast discography. His recording of Shostakovich's *Symphony No. 13* won the Grammy for "Best Orchestral Performance" in 2006. Since September of 2009, the BRSO has released recordings on Bavarian Broadcasting's own label, BR-KLASSIK. In 2013, the BRSO was awarded the ECHO Klassik for its recording of Mahler's *Symphony No. 9* with Bernard Haitink, and the Preis der Deutschen Schallplatten Kritik (German Record Critics' Award) for Dvořák's *Symphony No. 9* conducted by Andris Nelsons.

For further information on the BRSO, please visit www.br-so.com or follow the group on Twitter at @BRSO.

UMS ARCHIVES

This evening's performance marks **the Bavarian Radio Symphony Orchestra's** third appearance under UMS auspices. The Orchestra made its UMS debut in October 1968 with Rafael Kubelik conducting at Hill Auditorium. The Orchestra most recently appeared under UMS auspices in April 1978 at Hill Auditorium, again under the baton of Maestro Kubelik. This evening's performance marks **Mariss Jansons's** sixth appearance under UMS auspices, following his UMS debut in November 1987 leading the Oslo Philharmonic Orchestra at Hill Auditorium. Mr. Jansons most recently appeared at UMS in November 1994 at Hill Auditorium with the Oslo Philharmonic Orchestra. **Leonidas Kavakos** makes his second appearance under UMS auspices tonight, following his UMS debut in recital with pianist Yuja Wang in November 2014 at Hill Auditorium.

BAVARIAN RADIO SYMPHONY ORCHESTRA

Mariss Jansons, Chief Conductor

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Jürgen Besig
Bernd Herber
Michael Christians
Peter Riehm
Corinna Clauser-Falk
Franz Scheuerer
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Daniel Nodel
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Andreas Marschik
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Through an annual think tank, UMS brings together K-12 educators and administrators to help us stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom. The following individuals participated in May 2015:

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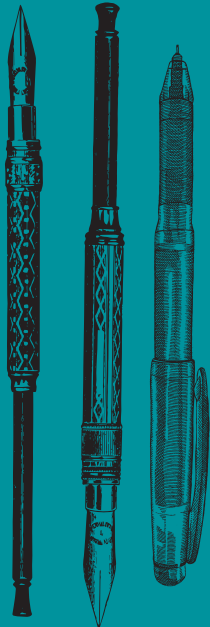
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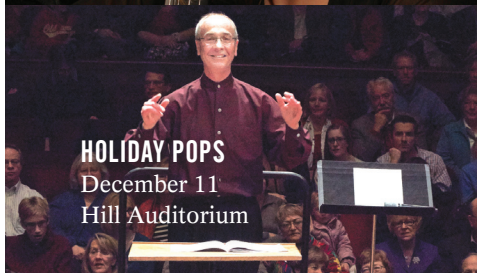
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